



# KSOR GUIDE to the arts

December 1978



James Otey



# KSOR GUIDE

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## to the arts

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

## CONTENTS

December 1978

An Editorial Note .....	2
From the Director's Desk .....	Ron Kramer 3
Selected Poems .....	Joe Kogel, John Dowling, Laurel Hays 5
December Programs on KSOR .....	9
Programs at a Glance .....	16
Amahl and the Night Visitors .	John Dowling 19
A Meeting in Vienna (story) .....	James Otey 21
Jumping from Airplanes .....	John Dowling 25
Arts Events in December .....	28
Rogue Valley Galleries and Exhibitions ...	32

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**Artwork:** James Otey, Bette Lynn Johnson, Vince Zauskey  
Jan Forrest

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# KSOR STAFF

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Ted Toews — Program Director (First Concert)

Howard LaMere — Production Director (Ante Meridian, Vintage Radio)

John Patton — Engineer

Janet Joy — Traffic. (Music Hall)

John Stafford, Guide Editor

John Dowling — Broadcast Assistant

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GUIDE STAFF: Judy Davidson, Charlotte Sheldon, John Dowling, James Otey

## An Editorial Note

For the past few months, this publication has taken on the look of an "in-house" production — a small handful of people are writing, drawing, and photographing each month, and with each issue you get to see what we have been up to in the previous few weeks.

Many magazines and most newspapers work this way, and we are relying on staff contributions for the same reasons: reliability and lower cost. We also feel that it is unfortunate that only

a few writers and artists have seen fit to contribute their work for publication.

Admittedly, we have not been breaking down doors to cajole and wheedle work out of people. Maybe we should. We believe that most good work will be submitted voluntarily, however, and that arm-twisting rarely produces anything but broken promises.

We would like to publish a greater variety of pieces — book reviews, essays about theater, dance, art and artists. Unfortunately we are not in a position to do this without the help of contributing writers. We want the magazine to have variety — new names, new styles, new possibilities each month.

A large number of non-commercial radio stations throughout the nation publish listings of their program offerings in booklet form. Almost none of them, as far as we know, also attempt to publish articles, poems and artwork along with the listings. We happen to think it's a propitious combination — we think that serious music listeners care about the visual arts and about fiction, poetry and arts articles. But we feel that to be truly vital the GUIDE has to express more points of view; if it has no edge, it will be simply the program listings and not much else. We'd like to see it grow rather than shrink — so if you're out there wondering why the people at KSOR only publish their own stuff, bring us or send us something. A poem, a review, an article on playing the oboe, or whatever. Join us in what we think is a unique experiment.

The Editor



## From the Director's Desk

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The end of December marks the departure of Jim Sours from the presidency of Southern Oregon State College. Along with his wife Alice, he has given much to this institution and community. And one of the most visible results of their abiding faith and boundless energy in support of this area's cultural development, is the growth of KSOR. Were it not for Jim Sours' determination that this station be strengthened to provide a strong, clear signal for most southern Oregon residents, it is unlikely that most of you would be listening to the station you now find on your FM dial.

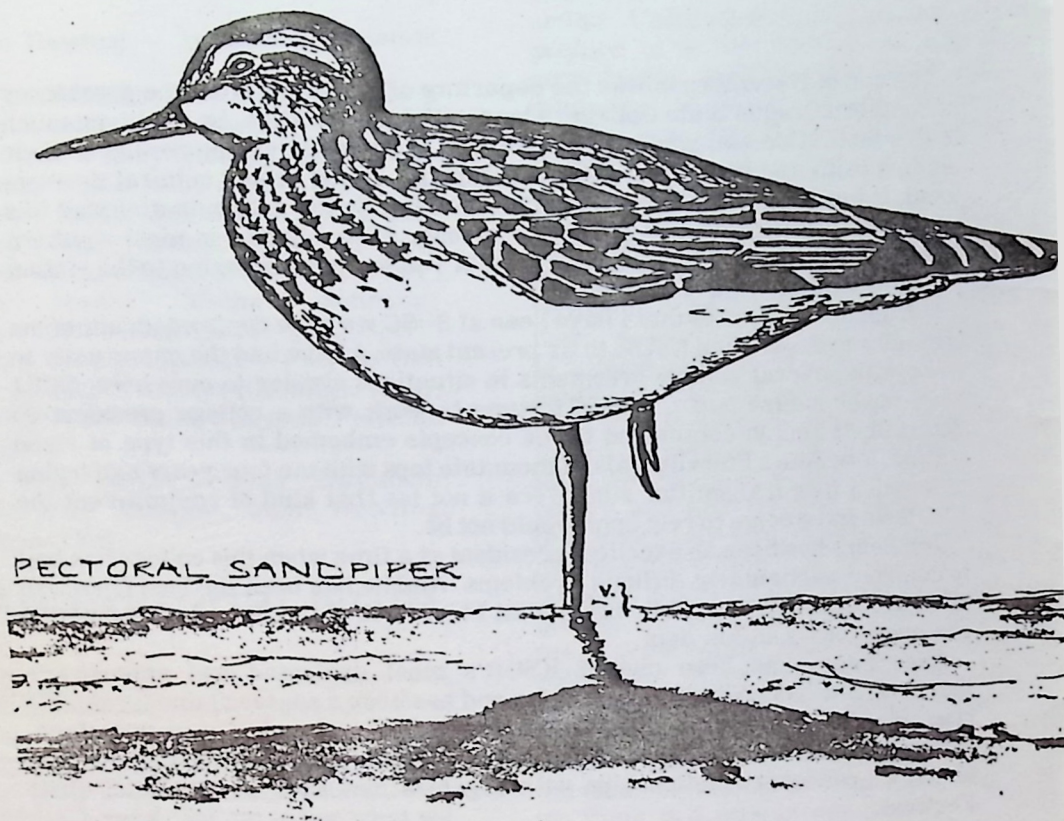
During the four years that I have been at SOSOC we have confronted numerous obstacles to developing KSOR to its present state. I have had the opportunity to work with several college presidents in situations similar to ours here. But I have never before had the good fortune to work with a college president so determined and so committed to the concepts embodied in this type of radio station. Jim Sours literally walked mountain tops with me four years ago trying to locate a new transmitter site. Were it not for that kind of commitment the KSOR we have come to rely upon would not be.

Jim Sours has been an excellent president at a time when this college has had to confront particularly difficult problems. And he has been the best friend, to all of us who believe in public radio, that I know. All of us who value this station are enormously in his debt.

Alice Sours has been one of KSOR's most dedicated and enthusiastic listeners. She has helped in many ways and has been a source of much valuable counsel. She has provided many assistances in the planning of various fund-raising events, like the New Year's Eve Party, and in the development of KSOR's broadcast relationships with organizations such as the Peter Britt Festival.

We shall miss both Jim and Alice here on the campus. And all of us at KSOR wish them the fullest measure of success in their future pursuits. The results of their inspiration and dedication will continue with us.

*Ronald Kramer*  
*Director of Broadcast Activities*



PECTORAL SANDPIPER



# Selected Poems

---

## If words would work

If words would work  
I'd pay them well  
I'd lavish them with bonuses  
and incentives  
commissions and  
pensions  
And I wouldn't mind a bit  
But I'm safe  
and unsatisfied  
because words don't work  
at night  
because when my mind shuts off  
allowing the elements to cool  
my heart keeps working  
to produce a word  
just one  
splashing paint  
freezing reality  
right.....there,no,.....  
there.  
Freeze it and it's gone  
Like your lips  
and eyes  
fingers.breasts.hair  
your voice.carriage.  
you you you  
if only words would work.  
I'd bring you back  
your flesh.odorous.sweet  
I'd swing open them pearly gates  
I keep so closed  
I can see through the bars  
I can see the words  
sleeping and lazing,  
ignoring me  
I can't get them to work  
I can only open the gate  
and let them play.

JOE KOGEL

# I

Yes! To my dismay  
and delight, the times  
of holding you  
touching you

a smooth stone brilliant  
in the light of centuries,  
pure water rushing, hugging over  
your every feature

# II

And then, something  
pushes me away, as I  
pull you near.

On the banks of my arms  
somehow you dry,  
grow dull, and my tongue  
hurries to brighten

Until parched  
I can do nothing.

# III

As a child  
I sat greedy  
on the river bank.  
With a hammer  
I broke stones open.  
They did not cry!

Inside, there were clouds  
I felt hawks circular  
sailing on calendar rings,

Oceanic, white quartz  
and agate tides  
breaking on the shoreline  
and jade green rivers



flowing to and from the center.

I never knew  
if the stones  
were larger or smaller  
than yesterday.

#### IV

So I step back.  
Step back, waiting  
for myself.  
I have no heart for the hammer.  
I will stand in the river.  
I will surface again.

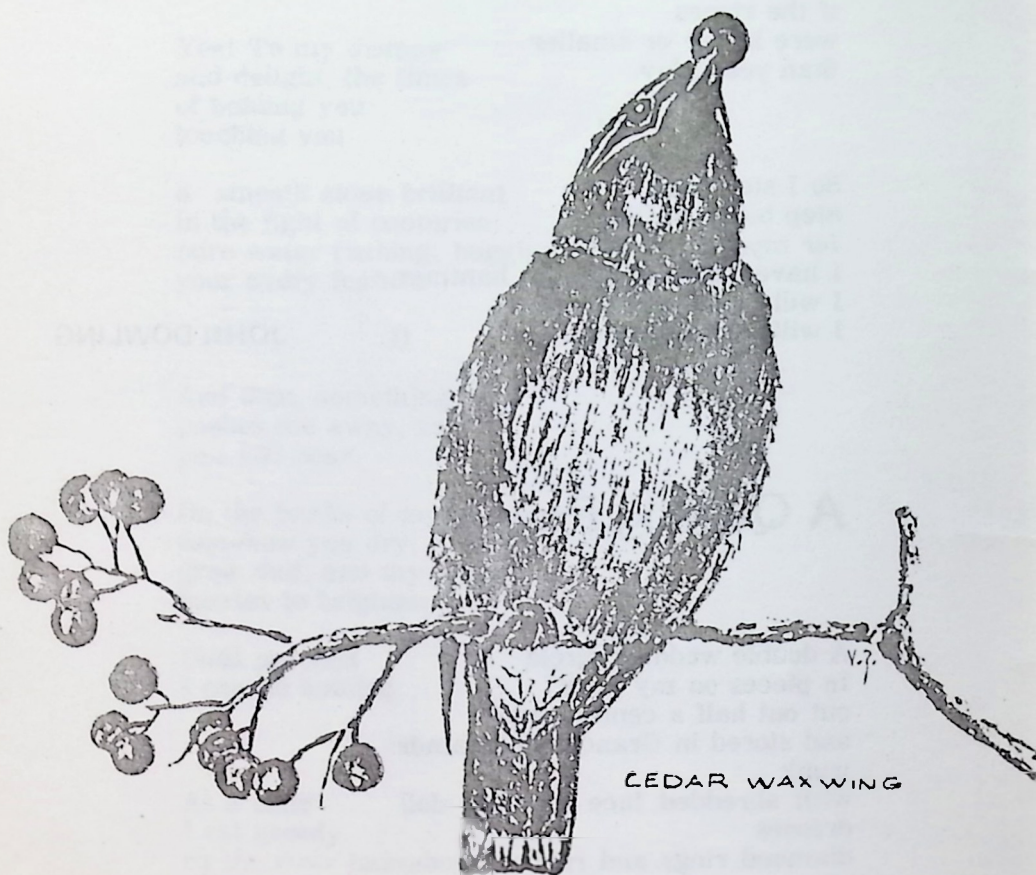
JOHN DOWLING

## A Quilting Project

A double wedding circle  
In pieces on my floor  
cut out half a century ago  
and stored in Grandma's steamer  
trunk  
with shredded lace and old doll  
dresses  
diamond rings and rubber bands.

A jig saw puzzle  
to work in peaces  
of silent babies sleeping.  
Tiny calico squares  
to sew by hand  
was this quilt ever  
meant to be done?

LAUREL HAYS



CEDAR WAXWING

Vince Zauskey



# December Programs on KSOR

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## SUNDAY

### 8:00 am Ante-Meridian

A program mixing easy morning jazz and light classical selections, interspersed with the news, time and the weather.

### 10:00 am Words and Music

Early and baroque music interspersed with poetry and dramatic readings.

### 11:30 am BBC Science Magazine

### 12:00 N Folk Festival U.S.A.

### 2:00 pm Studs Terkel

### 3:00 pm Sunday Supplement

An in-depth look at various arts: ethnic music, poetry, concert music, prose, humor, etc.

### 4:00 pm Siskiyou Music Hall

12-3 ELLIOTT CARTER: Brass Quintet (1974)

12-10 JANACEK: Sinfonietta for Orchestra

12-17 RODRIGO: Concerto de Aranjuez for Guitar and Orchestra

12-24 BACH: Cantata No. 80, Ein Feste Burg ist unser Gott

### 6:30 pm Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR stations and freelance producers across the country. Hosted by musician and author Oscar Brand.

### 7:30 pm Concerts of the New York Philharmonic

12-3 SCHUBERT: 'Rosamunde' Overture and Excerpts

STRAUSS: Four Last Songs

SCHUBERT: Symphony No. 5

STRAUSS: 'Salome' Final Scene

Zubin Mehta, conductor; Montserrat Cabelle, soprano

12-10 PETER MAXWELL DAVIES: Symphony (American premiere)

BRAHMS: Violin Concerto

Zubin Mehta, conductor; Isaac Stern, violinist

12-17 LISZT: La Notte (after Michelangelo)

BARTOK: Violin Concerto No. 2

DEBUSSY: Images

Michael Gielen, conductor; Pinchas Zuckerman, violinist

12-24 SCHOENBERG: Five Pieces, Op. 16

MENDELSSOHN: Symphony No. 5, 'Reformation'

TCHAIKOVSKY: Piano Concerto No. 1

James Levine, conductor; Karl Zeltser, pianist

12-31 WAGNER: 'Rienzi' Overture

DRUCKMAN: Viola Concerto (world premiere)

BRAHMS: Symphony No. 4

James Levine, conductor; Sol Greitzer, violinist

### 9:30 pm Jazz Revisited

### 10:00 pm Jazz Continued

### 10:30 pm Weekend Jazz

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# MONDAY

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8:00 am Ante-Meridian

9:15 am ABC News

9:45 am European Review

10:00 am First Concert

12-4 CHOPIN: Ballade in G minor,  
Op. 23; Nocturne in F minor, Op. 55,  
No. 1; Polonaise in F sharp minor, Op.  
44

12-11 DAHL: Music for Brass

12-18 BACH: Concerto No. 5 in D  
major, BMV 1051

12-25 BACH: Christmas Oratorio

12:15 pm KSOR Midday News, ABC  
News, In the Public Interest, Air  
Quality Report

3:00 pm Palestrina To Verdi

4:00 pm People and Ideas

4:30 pm Chatterbox  
Children's stories and music

5:00 pm Jazz Revisited  
Repeat of Sunday

5:30 pm Jazz Continued  
Repeat of Sunday

6:00 pm KSOR Information Service

6:15 pm ABC News

6:10 pm Siskiyou Music Hall

12-4 PERGOLESİ: Flute Concerto  
No. 1

12-11 STRAVINSKY: Octet for Wind  
Instruments

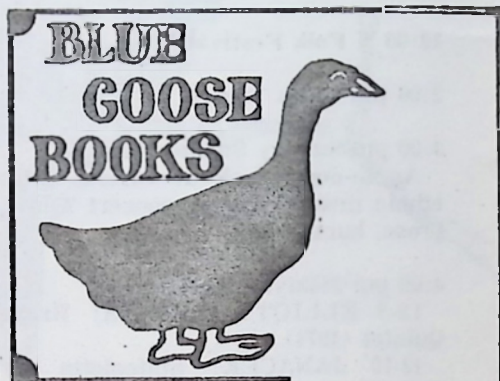
12-18 PROKOFIEV: Russian  
Overture, Op. 72

12-25 HANDEL: Selections from The  
Messiah



9:15 pm Talk Story Repeat of Wed-  
nesday

9:45 pm FM Rock



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# TUESDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am 900 Seconds

11:00 am First Concert

12-5 BEETHOVEN: Symphony for Cello and Orchestra, Op. 68

12-12 POULENC: Trio for Oboe, Bassoon and Piano

12-19 SATIE: Parade

12-26 MOZART: Trio No. 2 for Piano, Violin and Cello, K. 502

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report

3:00 pm Kent in Concert

Weekly concerts from Kent State University

4:00 pm Options

5:00 pm Vintage Radio

Repeat of Wednesday program

5:30 pm Canadian Showcase

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

12-5 BRITTEN: Suite on English Tunes

8 pm Concert by Rogue Valley Symphony Orchestra broadcast live from the SOSOC Recital Hall

12-12 SHOSTAKOVICH: Symphony No. 5

12-19 DELIUS: Piano Concerto in C minor

12-26 VAUGHN-WILLIAMS: Three Portraits from "The England of Elizabeth"

9:15 pm BBC Science Magazine

9:45 pm FM Rock

10:00 pm Rock Review

Courtesy of Sister Ray Records, Medford



Leather Gifts  
Jewelry Footwear

# Nimbus

on the plaza • Ashland, OR.

# WEDNESDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am Transatlantic Profile

10:00 am First Concert

12-6 BRAHMS: Quintet for Clarinet and Strings in B minor, Op. 115

12-13 BERG: Suite for Lulu

12-20 TCHAIKOVSKY: Sextet in D minor, Op. 70

12-27 GINASTERA: Concerto for Piano and Orchestra

12:15 pm KSOR Midday News, ABC News, In The Public Interest, Air Quality Report

3:00 pm Early Music Live  
Repeat of Saturday

3:30 pm Franz Schubert & The History of Operetta

12-6 Franz Schubert- Reflections on a Genius

12-13 The History of Operetta; Johann Strauss, Waltz King of Vienna

12-20 Karl Millocker and Franz Von Suppe - Classics of Viennese Operetta

12-27 Karl Zeller - A Conscientious Civil Servant

4:00 pm Talk Story

4:30 pm Special of the Week

5:30 pm 900 Seconds  
Repeat of Tuesday

5:45 pm Beyond Personal Limits  
Repeat of Thursday

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

12-6 PALESTRINA: Missa Papai Marcelli (1567)

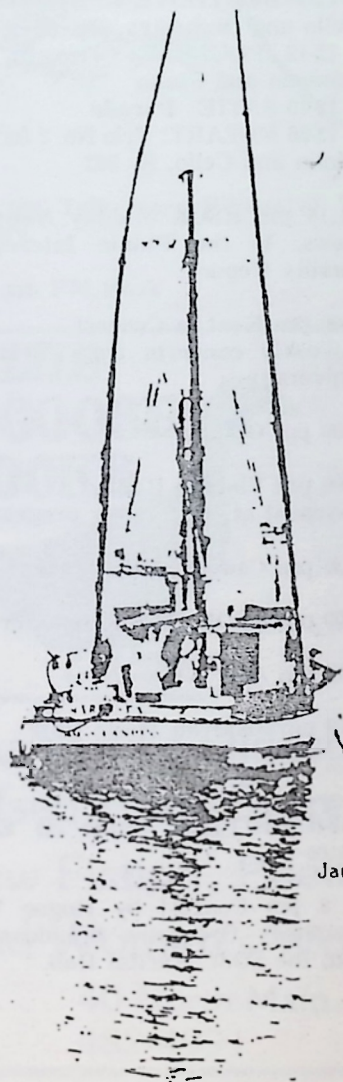
12-13 SALIERI: Concerto for Flute, Oboe and Orchestra in C

12-20 COPLAND: Appalachian Spring

12-27 HONEGGER: Symphony for Trumpet and Strings

9:15 pm Vintage Radio

9:45 pm FM Rock



James Ote



# THURSDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am Beyond Personal Limits

10:00 am Dolby Tone (30 seconds)

10:01 am First Concert

12-7 JANACEK: Glagolithic Mass

12-14 MILHAUD: Sacred Service

12-21 MENDELSSOHN: Concerto in  
E for Two Pianos and Orchestra

12-28 BORODIN: String Quartet

12:15 pm KSOR Midday News, ABC  
News, In the Public Interest, Air  
Quality Report

3:00 pm Baldwin Wallace Concerts

4:00 pm Focus - Public Affairs  
Program

4:30 pm Mbari Mbayu

5:30 pm Classical Showcase XI

12-7 Nardine; Muffat

12-14 Quantz; Mozart

12-21 Haydn; Boccherini

12-28 Mendelssohn; Beethoven

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

12-7 MOZART: Bassoon Concerto

12-14 ORFF: Catulla Carmina

12-21 BEETHOVEN: Egmont  
Overture, Op. 84

12-28 KHATCHATURIAN: Violin  
Concerto

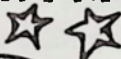
9:15 pm Across the Atlantic

10:00 pm FM Rock

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# FRIDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am BBC Science Report

10:00 am First Concert

12-1 BARTOK: Four Pieces for Orchestra, Op. 12

12-8 DEBUSSY: Fantasy for Piano and Orchestra

12-15 TCHAIKOVSKY: Serenade in C for String Orchestra, Op. 48

12-22 MARTINU: 1st Sonata for Flute and Piano

12-29 STAMITZ: Sinfonia Concertante in D

12:15 pm KSOR Midday News, ABC News, In The Public Interest, Air Quality Report

3:00 pm Keyboard Immortals

4:00 pm Folk Festival U.S.A.  
Repeat of Sunday program

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

12-1 PURCELL: Suite for String Orchestra

12-8 HAYDN: Symphony No. 67 in F

12-15 BACH: Suite No. 2 in B minor

12-22 DEBUSSY: Iberia (No. 2 of Images for Orchestra)

12-29 BOCCHERINI: Quintet No. 7 in E minor

8:00 pm Chicago Symphony

12-1 WEBER: Der Freischutz Overture

SCHUBERT: Symphony No. 3 in D, D. 200

BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Carlos Kleiber, conductor

12-8 BEETHOVEN: Symphony No. 1 in C,  
BRUCKNER: Symphony No. 7, E Major

12-15 MENDELSSOHN: Oratorio, Elijah, Op. 70 (complete), James Levine, conductor

12-22 JANACEK: Prelude to The Makropoulos Affair

DVORAK: In Nature's Realm Overture, Op. 91

HINDEMITH: Violin Concerto (1940)

WALTON: Symphony No. 1  
Charles Mackerras, conductor;  
Josef Suk, violin

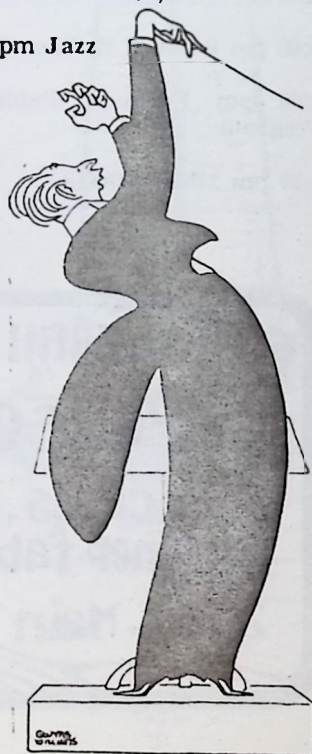
12-29 BRAHMS: Piano Concerto No. 1 in D minor, Op. 15

BRAHMS: Symphony No. 4 in E minor, Op. 98

Sir Georg Solti, conductor; Alfred Brendel, piano

10:00 pm Jazz Album Preview Courtesy of Rare Earth, Ashland

10:40 pm Jazz





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# SATURDAY

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8:00 am Ante-Meridian

10:00 am Dolby Tone (30 seconds)

10:01 am In The Bookstall Selected reading from English literature

10:30 am Early Music Live Discussion and performance of early music.

Broadcast live from the KSOR studios by La Julienne.

11:00 am Texaco Metropolitan Opera Broadcasts

12-2 THE BARTERED BRIDE: Smetana

12-9 CARMEN: Bizet

12-16 AIDA: Verdi

12-23 HANSEL AND GRETEL: Humperdinck

12-30 ELEKTRA: Richard Strauss

2:00 pm Options

3:00 pm Music Hall Debut

An album new to KSOR's library previewed

4:00 pm Siskiyou Music Hall

12-2 RIMSKY-KORSAKOV: Suite from Le Coq d'Or

12-9 SCHUBERT: Symphony No. 3 in D

12-16 HANDEL: Concerto in D major for Trumpet and Orchestra

12-23 BARBER: Toccata Festival for Organ and Orchestra, Op. 36

12-30 DELIUS: North Country Sketches

7:00 pm Earplay

12-2 Under the Loofah Tree by Giles Cooper

A British comedy in which the ritual weekly bath becomes a man's castle when an Englishman refuses to get out

of the tub, and;

Dinosaurs by John Antrobus

A short comedy about a man who visits a museum to view the remains of the once-powerful beasts of prehistoric times, starring Goon Show regular Spike Milligan.

12-9 Trucker by Paula Shiller

An acoustic documentary recorded on the road with cross-country truck drivers.

12-16 The Summer of Timothy Once by James W. Nichol

In the continuing series of stories about Kingforks, a young man tries to find solace and rest in the small town but is caught in the evil web of the town's past.

12-23 Wings by Arthur Kopit

An elderly woman, whose brain has been severely damaged by a stroke, explores the topsy-turvy world she has involuntarily entered.

12-30 The Temptation Game by John Gardner

The award winning novelist spins a tale about a monk in medieval England who leaves the monastery disillusioned with his life only to encounter a mysterious trio masquerading as his old friends.

8:00 pm Cookie Jar

A potpourri of absurdity and information

9:00 pm Live From the Vintage Inn

KSOR broadcasts live performances of local artists

10:00 pm Lithia Springs Special

A program of folk and contemporary music and comedy.

12:00 pm Weekend Jazz

	Sunday	Monday	Tuesday	Wednesday
8	Ante			
10		European Review	900 Seconds	Transatlantic
	Words & Music	KSOR		
12	BBC Science Magazine			
	Folk Festival U.S.A.			
2	Studs Terkel			
4	Sunday Supplement	Palestrina To Verdi	Kent In Concert	Early History
	Siskiyou Music Hall	People And Ideas	Options	Talk
		Chatterbox		Special O
		Jazz Revisited	Vintage Radio	900 Se
6		Jazz Continued	Canadian Showcase	Beyond Pa
		KSOR		
	Voices In The Wind	Siskiyou Mus		
8	New York Philharmonic			
	Jazz Revisited	Talk Story	BBC Science Magazine	Vinta
10	Jazz Continued	FM Roc		
12	Weekend Jazz			



Wednesday	Thursday	Friday	Saturday	
Meridian				8
Public Profile	Beyond Personal Limits	BBC Science Magazine	In The Bookstall	10
First			Early Music Live	
			Metropolitan Opera	12
News			Options	2
Concert				
Music	Baldwin-Wallace	Keyboard Immortals	Music Hall Debut	4
Operetta				
Story	Focus	Folk Festival U.S.A.	Siskiyou Music Hall.	6
The Week	Mbariu-Mbayu			
Weekends	Classical Showcase			
Beyond Personal Limits				
Service				
Mc Hall			Earplay	8
			Cookie Jar	
			Live From The Vintage Inn	10
Radio	Across The Atlantic	Chicago Symphony	Lithia Springs Special	
Weekend Jazz			Weekend Jazz	12

# CONCERTS FROM THE BRITT FESTIVAL 1978

For two weeks last August KSOR personnel worked intensely at the new Britt Pavilion in Jacksonville to capture on tape substantially all of the 1978 Peter Britt Festival. After several months editing we are extremely pleased to present a series of four concerts selected from the complete repertoire of this summer's Festival.

This series represents the most exhaustive recording enterprise we have ever undertaken and

similarly is the most complete recording of a Britt Festival season yet attempted.

We believe these concerts are unique. Musically they are impressive. With the advantage of the new Britt Pavilion both KSOR and the Britt Festival personnel have been extremely pleased with the technical quality of the recordings. We hope you find these presentations of equal interest and value.

## MONDAY December 11

8:00 pm BACH: Partita No. 3 in E Major for Unaccompanied Violin; Christiane Edinger, violin.

SCHUBERT: Sonata in B-flat Major for Piano, Opus Posthumous; Gerhard Puchelt, piano. Britt Festival orchestra, John Trudeau, conductor.

## TUESDAY December 12

8:00 pm MOZERT: Overture to the Opera "The Magic Flute"

BEETHOVEN: Concerto for Piano and Orchestra in C Minor

MOZART: Symphony No. 27 in G Major

Britt Festival Orchestra, John Trudeau, conductor.

## WEDNESDAY December 13

8:00 pm A chamber music concert by the Florestan Trio playing works of HAYDN, RAVEL and KODALY. Harold Gray, pianist; Carol Sindell, violinist; Paul Cheifetz, cellist.

## THURSDAY December 14

8:00 pm BACH: Suite No. 3 in D Major. BACH: Concerto for Violin in A Minor. Christiane Edinger, violin.

HAYDN: Symphony No. 96 in D Major

Britt Festival Orchestra, John Trudeau, conductor.



# Amahl and the Night Visitors

Local group will perform the Christmas favorite

BY JOHN DOWLING

With the Christmas season upon us, there promise to be many fine programs throughout the Rogue Valley. One of the more promising productions will be the opera "Amahl and the Night Visitors," by Gian Carlo Menotti. Under the guiding hand of the Baptist Church in Grants Pass, and the determination of the music director, Doug Norby who has brought together a very fine and professional cast, the production has all the markings of a high quality evening of family entertainment.

There will be three performances of "Amahl and the Night Visitors." The first two will be in Grants Pass, 7:30 in the evening, the 9th and the 10th of December at the First Baptist Church, 470 NE 7th. The third will be on the 15th in Ashland at the First Presbyterian Church on the corner of Siskiyou and Walker Ave. Tickets will be one dollar for children under twelve and two dollars for adults, with tickets being sold at the door. The two shows in Grants Pass are free.

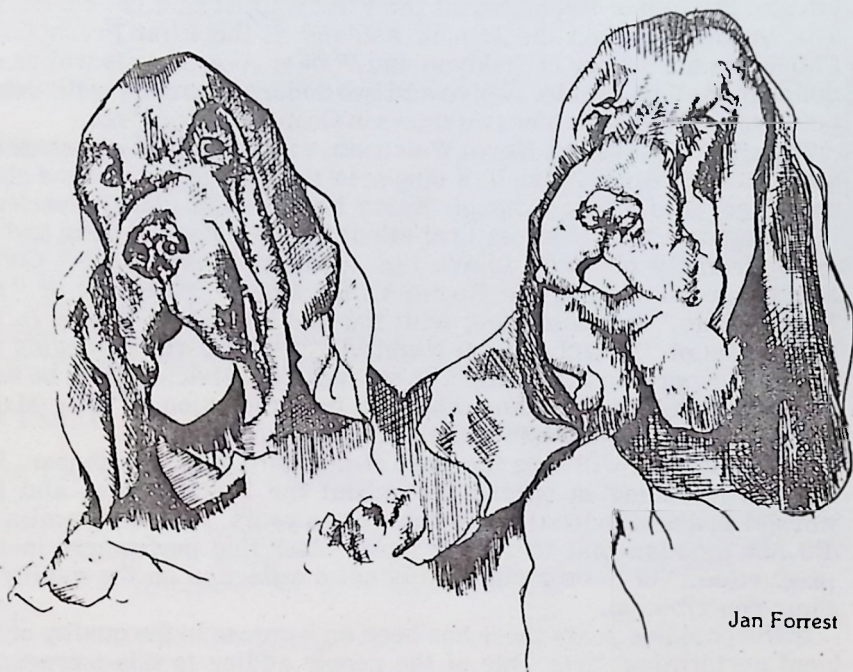
"Amahl" is played by Kevin Walstrom, a nine year-old who sings the soprano role. Anne Bunnell, a singer in the production and the stage manager, said, "Even though Kevin has not had much experience insinging opera, he has a natural talent for acting and singing and we are extremely pleased to have him in the part of Amahl." Clifton Kemper, who sang in the Rogue Valley Opera production of "The Magic Flute," has also sung with the San Francisco Opera. In the production of "Amahl and the Night Visitors," he will be singing the part of Kasper, the first King. The second King, Melchior, will be sung by Christopher Stoney. Any who saw the production of "The Magic Flute" will remember him in the role of Papageno."

Lloyd Bunnell will sing the part of the third King, Balthazar. Mr. Bunnell has sung in operas throughout the United States and has worked as a professional singer for sixteen years. I would be amiss if I did not mention that there are many other fine performers in this production. Not to be mentioned is not a reflection on the quality of their contribution.

In the past few years there has been an increase in the quality of the local performing arts. One of the people adding to this increase in quality is Anne Bunnell. Working as the stage manager, and in singing

the role of Amahl's mother, Mrs. Bunnell brings to the production a life-long commitment to opera. Like her husband, Lloyd, she has been singing professionally for sixteen years. She has done opera in Los Angeles and San Francisco. Her work has taken her to Europe. She sang in the New York City Opera's production of "Carmen." But it has not always been opera. She spoke of what she called her "bread and butter jobs," meaning the singing she does between concert and opera engagements. And this type of singing has covered more ground than you can imagine. Everything from church choirs to musical comedy to singing with Johnny Mathis. She also mentioned background vocals on rock and roll recordings.

The story of Amahl is a simple one, befitting the Christmas mood. It tells the tale of a crippled boy (Amahl) and the three Kings following the star of Bethlehem. After traveling many miles, the three Kings have grown weary from their journey, and decide to spend the night at Amahl's home. During their stay, Amahl's mother sees that the Kings are carrying much gold. Thinking about the gold, she dreams of all the good it could do for her crippled son. And while the Kings sleep, she cannot resist the temptation, so she attempts to steal the gold. In the process of taking the gold, she awakens one of the guests and is caught. From there the story unfolds in such a way as to allow some of her dreams to come true. To tell exactly what happens would ruin the story. So I'll simply suggest that "Amahl and the Night Visitors" looks to be a very fine evening of entertainment.



Jan Forrest



# A Meeting in Vienna

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In which our Reporter chats

with Ludwig van Beethoven

BY JAMES OTEY

I awoke, not quite rested, from the long and arduous journey of the last three days. Having traveled straight through from my visit to relatives in Britain, I was glad to be, finally, at my destination in Vienna. I dressed with a mixture of anticipation and fear. You see, my assignment and desire was to meet and interview the master: Herr van Beethoven. To this end I was dedicated, for Herr Beethoven was not inclined, I was told, to hold interviews.

After a quick breakfast, I left the gasthaus and hurried into the brisk morning air in hopes of catching the master at one of the coffeehouses he was known to frequent. In London and even more so here in Vienna, the sense of antiquity pervades the atmosphere like smoke. I have often wondered if the Europeans, having been brought up here all their lives, sense the history of their own streets or if one has to be an outsider to notice the contrast.

At both of the first two coffeehouses he was not to be found; my anxiety was beginning to wane. But at the third, one with tables in front and several poplars in a row to the side, I was directed to a room in back with a curtain spanning the door. I thanked the proprietor and entered without thinking that Herr Beethoven might be desirous of his privacy.

As he looked up from his newspaper, I was immediately struck by his hair and eyebrows, which were bushy and wandering as if imbued with a life of their own. The face generally was not unusual and did not particularly hint at the genius underneath. But the eyes....the eyes were small and slightly recessed and they burned as with their own light, hot and piercing.

At this moment it occurred that they were burning at me with not a trace of welcome.

"Yes?" he said with a sharp tone, "What do you want? Why do you disturb my privacy?" With great tension I sputtered that I had traveled from America for just this visit, hoping that this would soften his harsh attitude. But he wavered not a bit. "Do you think that you can

do what you want because you came from America?" he said as he rose quickly to leave.

"I beg your pardon, meister," I rushed. Hoping to save the situation, I continued in my most polite German, "I have approached you with only the most reverant and respectful of attitudes, seeking but to bask in your light and perhaps catch a wandering ray." My verbose out-pouring apparently had some effect, for he paused in his retreat and turned back towards me with a softened expression. "Well," he said. "I do not favor being disturbed when I am at my leisure. Call on me tonight at eight at my home and we will talk." With that he turned and left.

That evening, I bundled against the cold and rushed down the cobblestones until I reached his home at 210 Leopoldstrasse. The light from the windows lit the walk before me and within I could make out a figure seated at a large wooden desk. The figure was Herr Beethoven, of course, but I was not prepared for what I saw. He was slapping his hands to some secret timing on the surface of the desk and his feet were likewise dancing out a rhythm on the floor. With this, he was half singing and half humming an indecipherable melody further muffled by the closed window.

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giddy fan  
Beethoven

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This comic scene raised my sense of curiosity and excitement even further and so I hastened to the door and knocked. I was not prepared for the result.

"Go away! Leave me alone! I don't want to see anyone!!" he fumed. This was followed by more of the same with occasional curses until I was forced to return to my gastatte to gather myself. After much thought, I decided to make a fresh go of it in the morning.

Over breakfast, the proprietor's wife intimated that she had been employed as Herr Beethoven's house servant for a short time and among other eccentricities, he would often engross himself in his work so deeply and for so long that his chamber pot would overflow and fill the room with an unbearable stench.

I was becoming confused. Was this some slovenly madman that I had come so far to see? If so, how could such a deranged wretch possibly compose such masterpieces of sublime and complex beauty?



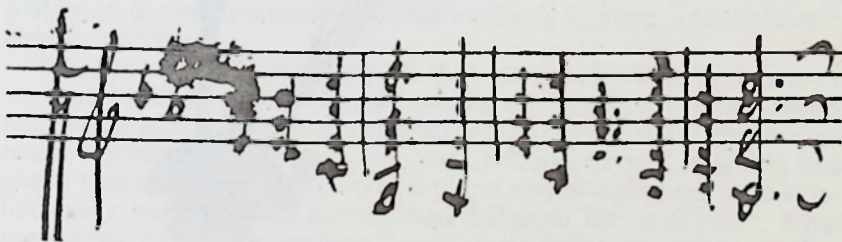
Perhaps he was sheltering a ghostwriter of great genius and was taking the glory for his own, as it was rumored about Shakespeare's writings. Perhaps, but this farfetched thought offered no satisfaction. I had to interview him and see for myself.

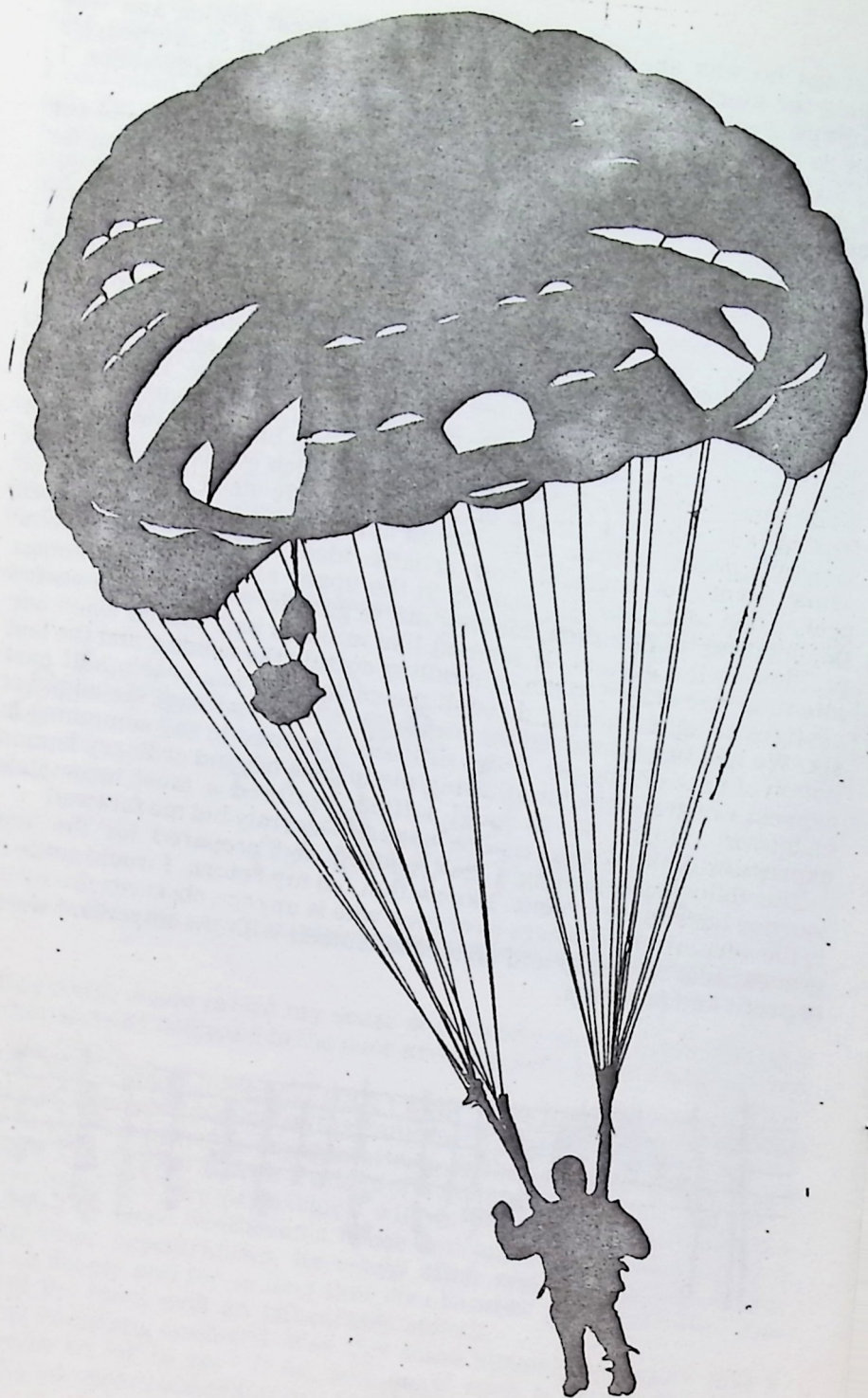
I hurried toward his home with great determination that I would not be deterred from my mission. I knocked on his door as if to do battle and I actually expected to do so. The door opened almost immediately.

"Oh there you are. I was wondering when you were going to show up. Come in, let's have tea, we have so much to discuss." He spoke this with the utmost charm and grace, almost as if we had long been friends. I was once again caught off guard by this enigmatic man.

We sat and had tea and talked of mundane matters such as the weather and the present government. But with little prodding he began to discuss what was obviously his favorite subject: music. He talked of the difficulties involved in the symphonic form, his favorite compositions and their structure, his trend towards battle themes such as Wellington's Victory, the emotional capabilities of the oboe and his frustrations with the limits of classical music itself. He talked of Goethe's poetry and its influence on him and his music. He covered whole strata of musical and artistic ideas with complete comprehension and ease. He soared in the upper atmosphere of human thought and imagination, leaving me to gaze in awe from my rooted position on the ground. It seemed like minutes had passed when our attention was drawn to the rain falling outside the window and the last vestiges of light filtering through the curtain. It was nearly half past six. We had been involved for almost five hours without the slightest notion of time or hunger. I was drained. I wanted to say something to express my gratitude for allowing me to gaze beyond ordinary human endeavors, but no words could suffice. I offered a most incomplete expression of thanks as I rose to leave. He warmly bid me farewell.

The following morning I had packed and prepared for the long journey back to New York. I knew that, on my return, I would settle in to the normal world where everyone who is anyone observes the social graces, acts correctly and concerns himself with the important world of profit and progress.







# Jumping from Airplanes

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## Committing Suicide without Waking up Dead

BY JOHN DOWLING

Walking across the Southern Oregon campus a few weeks back, a woman friend popped the question, "Say....how would you like to go jump out of an airplane?" My instant reaction was YES! My later thoughts centered on WHY. But since I tend to go with my first thoughts, we took off, looking for another lesson.

I might add, I've always had difficulty swimming in water, let alone swimming in air. So beginning the course, I felt some tension centering in the general area of my heart.

It was an all-day class that mixed parachuting techniques with horror stories. Even knowing that the horror stories were nothing more than incentives for learning, it was difficult not to listen. They always started with the instructor (his name was Zimmo), telling us: "I remember this guy who got wrapped up in his chute....." or "There was this student who got his static line hooked around his leg and when he jumped out, the line pulled tight and there he was dangling at seventy miles per hour." Zimmo called that one "Student in Tow," and he said it like a comedian telling a good joke. Our laughter tended to be a little on the nervous side. But his methods worked, and that's all that really mattered.

We spent the day learning all that we could. What to do if a chute malfunctions, when to pull the rip cord on the reserve chute, and when not to pull it. Zimmo constantly stressed that most injuries and death occur because of bad body position. I found myself laughing quietly about that one. Just going up in a plane and jumping out at 3000 feet is bad body position. But Zimmo had different ideas in mind. What he meant by "bad body position," was that when a person jumps from a plane, he-she should be "spread eagle" in the air, with head back and stomach arching outwards. By putting his body in this position, the jumper gains stability which allows the parachute to deploy straight up and not get entangled around a leg or an arm. Although an experienced jumper might be able to get himself out of a malfunction, the

beginner would probably be in for a very short and long goodbye. Considering the mood of the Christmas season, I will not overly dramatize the end product of falling that fast (175 mph) and that far (3000 feet).

Zimmo had already made over seven hundred jumps so we felt good about his expertise. But what about Zimmo? I asked him what his next jump was going to be like and he very matter-of-factly told me, "Well...in a couple of weeks if the weather is right, myself and another guy are going up to 25,000 feet and jump." I was somewhat stunned by the idea. He went on to say, "We'll be carrying oxygen, and we hope to catch an Alaskan front just east of the Siskiyoues." Great, I thought, but what's an Alaskan front? I found out, to my dismay, it's an air mass that moves at over a hundred miles per hour. After Zimmo told me this I quickly realized we are two very different people.

Before making the jump, I had a chance to watch the other, more experienced people jump. And you can't really call what they did parachuting. They felt that a parachute was simply a necessary evil, a way to get back to the ground. They were much more into the fall. A beginner is not allowed to free-fall, but Zimmo and others like him do nothing else. From as much as 12,500 feet they will jump, free-falling 10,000 feet before they open their chutes. During their fall they will do acrobatics, form stars and other formations. Looking up, seeing those bodies falling through the air, I couldn't help but think of the house in the Wizard of Oz, streaking toward earth. To my surprise, later on in the day when Zimmo was talking about recovering from a spin in free-fall, he said, "all you have to do is click your heels together, just like Dorothy; that will put you right." After having earlier thought about the Wizard of Oz myself, I began wondering if that movie had somehow turned millions of people on to the idea of falling, sailing through thousands of feet of clear, pure air? You never know about things like that.

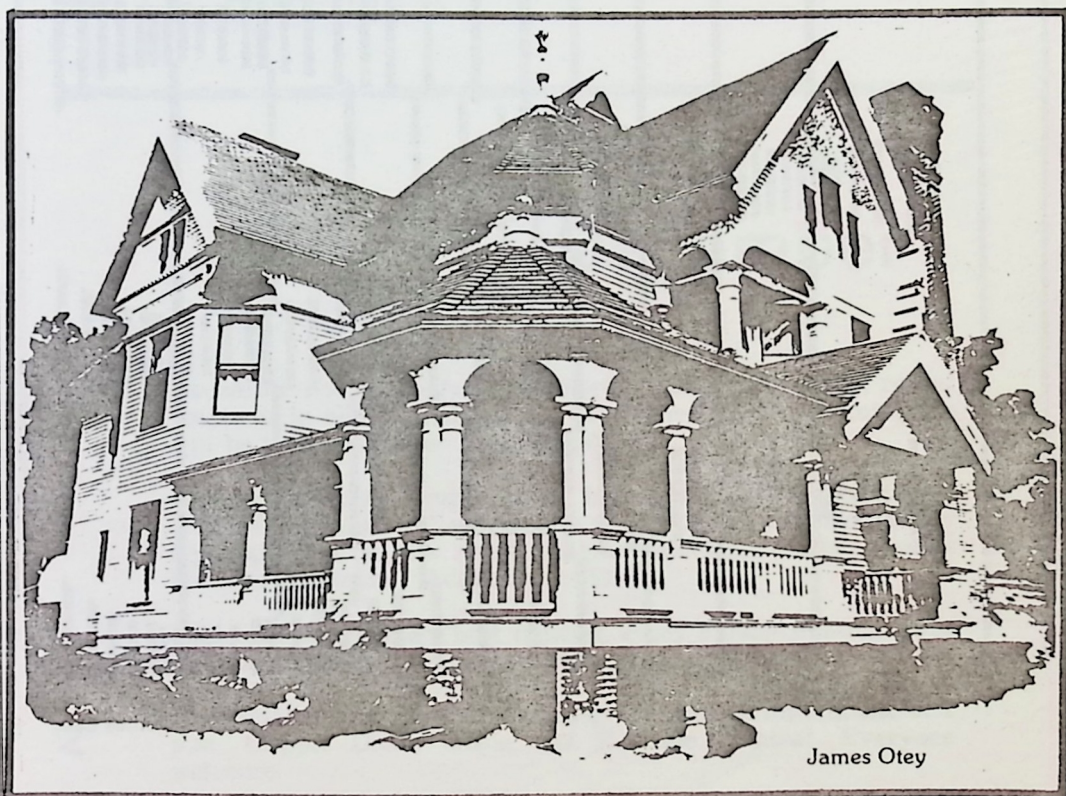
When it came time to jump, everything that had been checked out once was checked out again. I felt safe, or as safe as I could feel given the circumstances. On the way up in the plane, I found the oddest notions going through my head, "God, I wish they would open that door, just in case the engine of the plane fails, I'll be able to jump out." For the first time in my life, I was in a plane with a parachute on, and I realized, in the past I had always tried to trust the plane. But now that I had a chute on, all of the distrust that I had repressed over the years came bubbling up. When the door opened, I exhaled a great sigh of relief.

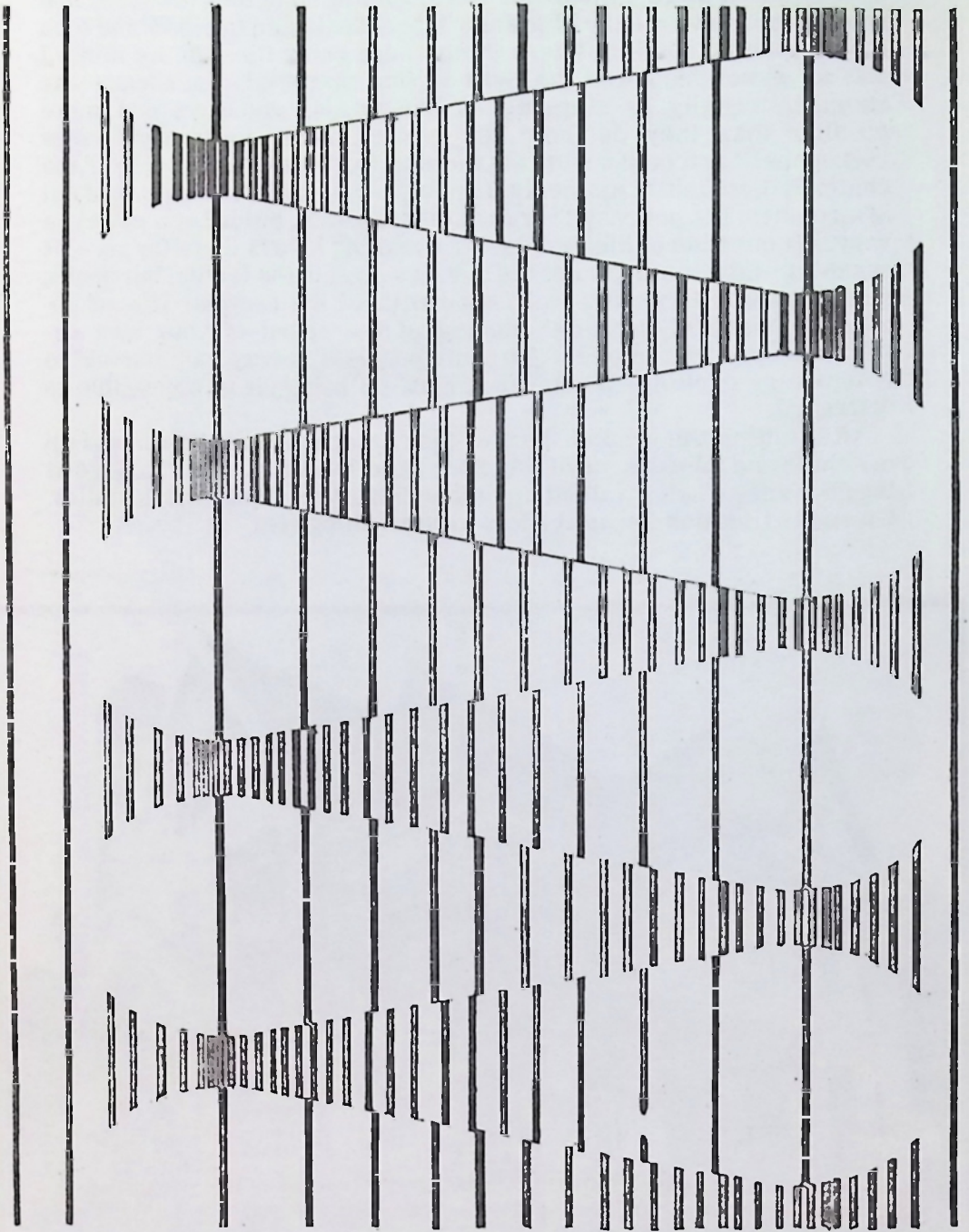
I was to be first out. The door opened upward and out to the bottom of the wing. And then that first quick rush of cold air hit me. Down below I could see the patterns of farm land, the dirt roads, like licorice, winding out into the hills. I moved as far to the front of the plane as I could and put my left leg out on the step. I was taken aback by the pressure of the wind flooding past. At seventy miles per hour, it was very distinct. Next I grabbed the strut of the plane. On the ground, during class, I was told that I would have to get out, grab the strut and hang there in the wind until the spotter in the plane yelled for me to "GO." The plane



must have already been very close to the drop zone, because just as my body became fully extended in the wind, I heard the word "GO." And then I was out there. I mean out there! Falling! and then the static line caught and above me the blue and white chute began to billow and then it was open. I found that zero things were going through my mind. I was alive, not dead, and that was all that mattered. The silence was stunning, equally as stunning as the clouds, which seemed more familiar than they do from the ground. I let out a very large "Whoopee!" and began working the steering toggles on the side of the chute. In those initial moments, I knew exactly why people jumped out of airplanes. It's not easy to translate into words, but it has a poetry, a very soft question of life and death; a making love is there for sure. It is a thing of the mind, and of the eye. It suggests the tactile, but denies it at the same time. It's Hollywood without the crowds! It's an absolutely beautiful 'nothing' moving at the speed of your own experience up to that moment. To some people it is very calming and to others very exciting. Whatever it ends up being, it is impossible to disregard.

After hitting the ground (harder than I anticipated), I gathered up my chute and joined some of the more experienced people who were at the drop site. When I walked up to them, everyone broke out in smiles. Given the situation, I was at a loss to do anything else.





James Orey



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# Southern Oregon

## Arts Events

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### December

- 1 December 1-30 the Rogue Gallery will exhibit Carol Riley, recent paintings in mixed media as "Artist of the Year." The reception will be held December 1st from 6-8 p.m.

Noboru Muramoto, acupuncturist, healer through diet and author of "Healing Ourselves" will lecture at 8 p.m. in the parish of Trinity Episcopal Church, 44 N. 2nd St., Ashland. His topic will be "Food is the Best Medicine." Admission is \$2.

Ashland Folk Dancers host dancing every Friday evening at 59 Winburn Way. Beginners sessions start at 7:30 p.m.

- 2 Jam Session every Saturday. Bluegrass and old-time music at 1 p.m. Cripple Creek Music. 237 E. Pine, Central. Everyone welcome.

## December

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The Medford Senior Center will hold its annual Christmas Bazaar featuring handmade craft items and homebaked goods. Begins at 10:00 a.m.

Dec. 2 & 3 - Stage play, "Robin", University of Oregon, Eugene.

3

"The Messiah" at 4:00 & 8:00 p.m. MU 114, Music Recital Hall SOSC.

Ashland Film Society presents "Frantic" directed by Louis Malle the director of "Pretty Baby." This typical French thriller stars Jeanne Moreau. 6:00 & 8:00 pm at 59 Winburn Way in Ashland.

5

Gary Ackerman exhibit featuring his latest paintings and Don Brown featuring sculpture will be showing through December 23 at Gallery One, 232 S.W. 6th Street in Grants Pass.

Rogue Valley Symphony will perform at 8:00 p.m. in MU 114, Music Recital Hall, SOSC.

6

Pre-school story hour featuring The Magic of Christmas at the Ashland Public Library at 10:00 am.

7

Dec. 7-10 Stage play "Robin," University of Oregon, Eugene.

10

Ashland Film Society presents "Shoot the Piano Player" directed by Francois Truffant. This French film starring Charles Aznavour is a tribute to American gangster films. 6:00 & 8:00 pm at 59 Winburn Way, Ashland.

13

Pre-school story hour featuring Clay Cookie Baking at the Ashland Library at 10:00 am.

17

The Santa Clara Ballet Company will present "Nutcracker Ballet" in the Angus Bowmer Theatre, Ashland. Two performances at 3:00 & 8:00 pm. For tickets call 482-4331.

19

The Medford Senior Center will host the Center Christmas Party from 1:30-3:30 pm.

20

Pre-school story hour featuring Christmas in Films at the Ashland Library at 10:00 am.

21

Christmas Dance hosted by the Medford Senior Center from 1:30-3:30 pm.

31

KSOR Listener's Guild will host its annual New Years Eve Party including dinner and entertainment. For reservations call 482-6300.





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# Rogue Valley Galleries and Exhibitions

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**CASA DEL SOL:** 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

**CASCADE WILDLIFE GALLERY:** In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

**GALLERY ONE:** 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

**GRAPEVINE GALLERY - WITTEVEEN STUDIO:** 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

**HIGHER GROUND STUDIO:** 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

**LAMPLIGHT GALLERY:** 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

**MAINSTREET DESIGN:** 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

**SOUTHERN OREGON POTTERY & SUPPLY:** 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

**PAULSEN HOUSE:** 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

**PIJON SOUTH:** 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

**ROGUE'S BOUNTY:** 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

**ROGUE GALLERY:** 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

**SHARON WESNER STUDIO-GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon-4 p.m. Sunday. Original oils, watercolors, acrylics.

**SOUTHERN OREGON STATE COLLEGE:** Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

**SOUTHERN OREGON SOCIETY OF ARTISTS:** Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

**VILLAGE GALLERY:** 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.





Bette Lynn Johnson

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